



ACCESSORIES

EXTRA LENSES—The following 8mm lenses are available at your dealer's. With these interchangeable lenses, you are equipped for every movie making situation.

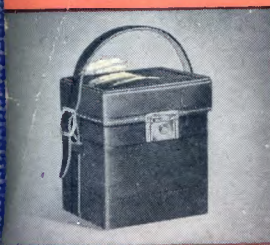
f 2.5—Universal Focus 9mm Wide Angle Coated Lens

f 2.5—Focusing Mount 25mm (1" Telephoto) Coated Lens

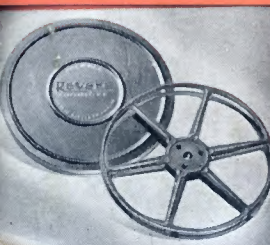
f 3.5—Focusing Mount 38mm (1 1/2" or f 2.5 Telephoto) Coated Lens



CARRYING CASE FOR "44" — Top-grain cowhide, richly lined, dustproof and durable. Protective partitions for camera, film, lenses and filters. Has lock and key.



CARRYING CASE — Sturdy binocular type. Custom-built of selected top-grain tan cowhide. Attractively lined. Extra adjustable shoulder strap included.



REEL CONTAINERS — Ideal protection for your precious film in storing or transporting.

FILM REELS—Reinforced for additional sturdiness, yet lightweight.

REVERE CAMERA COMPANY

320 E. 21st St., Chicago 16, Ill., U. S. A.

HOW TO TAKE MOVIES WITH

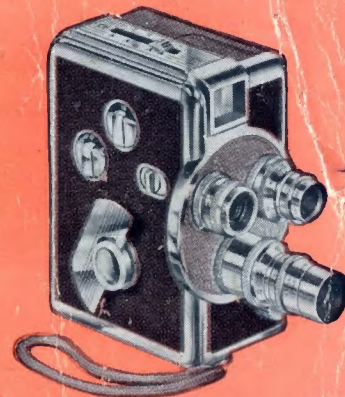
Revere —EIGHT

"40" and "44"

Magazine Cameras



Model "40"



Model "44"

OWNER'S INSTRUCTION MANUAL

Registration Card

A Revere Registration card is included with your camera.

Please print the serial number which you will find inside your camera on the etched name plate.

Please give complete information requested on the card, and to insure accuracy please PRINT.

Send card within ten days after making purchase to the Revere Camera Company, 320-336 East Twenty-first Street, Chicago, Illinois. This is important. The guarantee does not go into effect until you mail the registration card.

REVERE CAMERA COMPANY

General Offices and Factory

320-336 East Twenty-First Street • Chicago 16, Illinois

C-2 20M 12-55

Printed in U.S.A.

FOREWORD

Congratulations. You are now the proud owner of a finely engineered camera backed by many years of skilled craftsmanship in the photographic field. The Revere Camera Company wants you to derive the greatest amount of pleasure from your investment and stands ready to serve you at all times.

Every Revere Camera, which leaves our assembly line, has been rigidly inspected and film tested. Read your instruction manual carefully and you will obtain professional results from the very start.

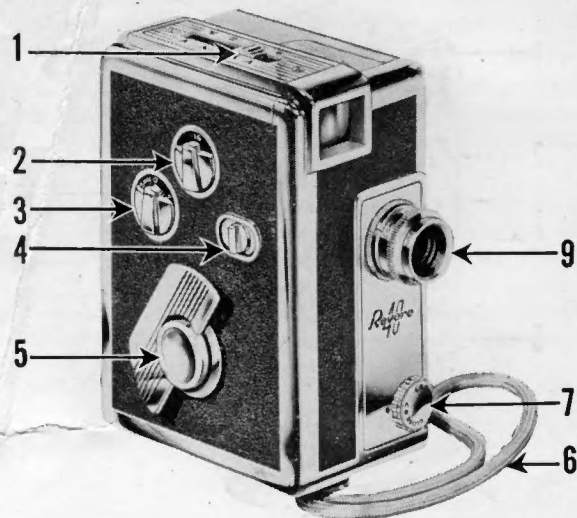
To help you get the best results, we suggest that you expose just one roll of film. Submit the processed reel, of your first endeavor, to your authorized Revere dealer for a personal screening. He too shares an interest in your hobby and will be more than happy to further your camera techniques by offering constructive criticism and valuable photographic hints.

INDEX

	Page
Know your camera.....	3, 4
How to load camera.....	5
How to unload camera.....	6
Footage meter	7
View-finder	7
Speed settings	8
Operating button	8
Standard fixed focus lens.....	9
Standard focusing mount lens.....	9
Telephoto lens	10
Wide angle lens.....	10
Choice of film and filters.....	11
How to expose.....	12
Movie tips	13

KNOW YOUR CAMERA

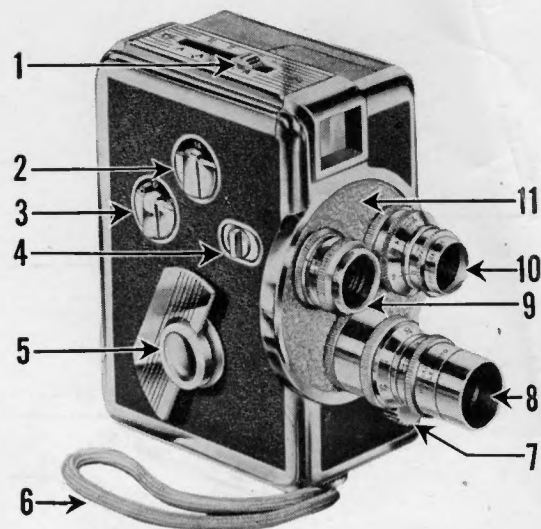
MODEL 40



1. Slide-o-matic View-Finder Button
2. Speed Control
3. Adjustable Footage Meter
4. Operating Button

5. Winding Key
6. Safety Wrist Cord
7. Door Lock
9. Lens

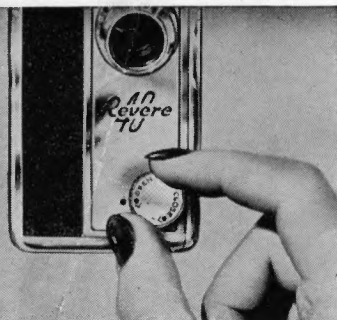
MODEL 44



1. Slide-o-matic View-Finder Button
2. Speed Control
3. Adjustable Footage Meter
4. Operating Button
5. Winding Key

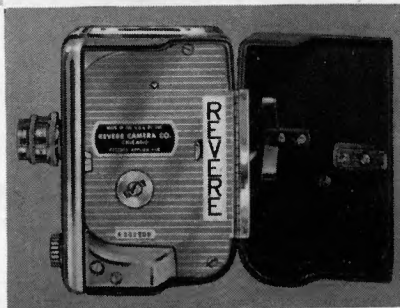
6. Safety Wrist Cord
7. Door Lock
8. } Choice of
9. } "D" Mount
10. } Lenses
11. Three-Lens Turret Head

HOW TO LOAD THE CAMERA



Turn door lock completely in "open" direction. Be sure that the "open" dot on door knob lines up with the dot on camera.

Door opens wide to permit easy, smooth insertion of film magazine. Be sure that "open" dot on door lock lines up with dot on camera while inserting magazine.



Load camera with No. 1 side of magazine up first. GUIDE MAGAZINE PIN INTO SMALL SQUARE JUST BELOW THE PICTURE TAKING APERTURE.

Close door. Hold firmly shut and turn knob to full "CLOSE" position.

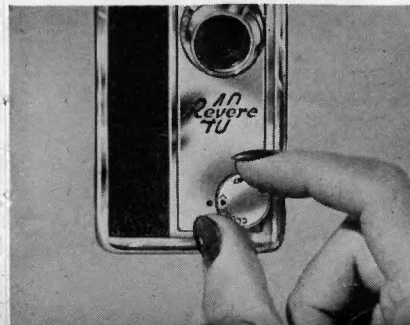
Wind camera fully before taking each scene.

EXPOSING SECOND HALF



After exposing first half, turn door lock completely in "OPEN" position. Be sure "OPEN" dot on door knob lines up with the dot on camera. Open door wide.

To unload, simply lift out magazine. Only one-half of each 25 foot load of double 8mm film is exposed the first time. To expose film completely, it is necessary to turn magazine over to No. 2 side, and run film through camera again, for another 25 feet, (total 50 ft.). Procedure for loading second half same as for No. 1 side.



Close door tight and turn door lock completely in "CLOSE" position. Be sure that "CLOSE" dot on door knob lines up with dot on camera. Proceed to expose second half.

THE FOOTAGE METER

The Footage Meter automatically registers the number of feet of exposed film in the magazine. Place this dial at "0" after loading camera, and again to "0" when magazine is turned over and camera is reloaded.

When Meter registers 25 feet, the end of the film has been reached. The magazine should then be turned over for second run, after which magazine should be removed for processing.

If the magazine is changed before being completed, mark the scale on the magazine to agree with the reading on Footage Meter. When magazine is again in place, Footage Meter should be set at the footage indicated on the magazine scale.

THE VIEW-FINDER

The Slide-o-matic view-finder on your Revere Model "40" or "44" Magazine Eight Camera is parallax corrected and glare-free. One of its outstanding features is the click stop optical adjustment, which eliminates masks and gives you a full view of the field for the lens being used. Simply slide button to the proper click stop calibration. (Click stops are marked at 9mm for wide-angle lens, 13mm for standard $\frac{1}{2}$ " lens, 25mm for 1" telephoto lens, and 38mm for $1\frac{1}{2}$ " telephoto lens.) Viewfinder is parallax corrected for subjects 6 foot distant and beyond. For subjects closer than 6 feet, it is important that picture is composed in finder by aiming slightly higher and to right. This will compensate for the separation between finder and camera lens.

SPEED SETTINGS

FIVE SPEEDS—Revere 40 and 44 Magazine Cameras are provided with five speeds: 12, **16**, 24, 32, 48 frames per second.

Set speed control dial at 16 (Standard Speed) for recording motion at normal speed. Exposure tables, computed for amateur use, are always based on 16 frames per second operation.

Set at 12 to speed up pace of motion. This produces an amusing effect remindful of the nickelodean days. Decrease aperture $\frac{1}{2}$ stop. Can also be used to increase maximum rating of lens by $\frac{1}{2}$ stop. Example: f/1.9 lens, used at full aperture, becomes an f/1.5 with camera operating at this reduced speed.

Set at 24 when panning or shooting from moving vehicles. Increase aperture $\frac{1}{2}$ stop over normal exposure.

Set at 32 for semi-slow motion results. Increase aperture 1 full stop over normal exposure.

Set at 48 for slow motion studies. Increase aperture $1\frac{1}{2}$ full stops over normal exposure.

OPERATING BUTTON

For normal use, push button back about half way to start motor. Release finger to stop motor.

For continuous run, push button back and apply slight pressure. This locks button in place, allowing you to step into your own movies.

For single frame exposures, push button forward and release finger. This action exposes only one frame at a time and is a feature the advanced amateur can utilize when making animated titles or cartoons. Camera must be on a firm tripod or titling stand when used for this purpose.

STANDARD FIXED FOCUS LENS

13mm ($\frac{1}{2}$ inch) fixed focus f/2.5 lens supplied on your Revere camera is especially popular with the amateur. No focusing is required, but extreme closeups should be avoided unless scene is sufficiently bright, permitting the use of small aperture settings.

The distances between the closest and farthest objects, photographed in sharp focus, is referred to as "depth of field." As the lens aperture is reduced, depth of field is increased as follows:

f/2.5.....	8½ feet to INF.
f/ 4.....	6½ feet to INF.
f/5.6.....	5 feet to INF.
*f/ 8.....	4 feet to INF.
f/ 11.....	3 feet to INF.
f/ 16.....	2½ feet to INF.

*With camera operating at the normal speed of 16 frames per second, the exposure most generally used on a sunny day with color film will be f/8. **Note:** Lens will reproduce all objects in sharp focus from 4 feet to INF., (over 100 feet), with this aperture setting.

STANDARD FOCUSING MOUNT LENS

13mm ($\frac{1}{2}$ inch) focusing mount f/1.9 lens has an independent distance ring adjustment calibrated in feet. If your camera is equipped with this faster lens, objects as close as one foot distant may be brought into sharp focus. Just turn the lens barrel until distance, marked in feet, matches the distance of the object being photographed. A focusing type lens is especially useful when making titles or photographing very small objects.

When taking movies in bright sunlight, the focusing ring may be set on the red footage mark, and lens used as a fixed focus objective with all aperture settings between the range of f/5.6 and f/22.

TELEPHOTO LENS

Although the Revere movie camera is equipped with a standard $\frac{1}{2}$ inch lens, either fixed focus or focusing type, there are times when a telephoto is a great advantage. Taking pictures of sports events, animals at the zoo, or any subject that you cannot approach closely, can best be made through a 25mm (1 inch) lens, or the more popular 38mm (1½ inch) lens. A telephoto lens acts like a telescope and draws distant objects closer from a fixed position. Also ideal when photographing small objects such as flowers.

To obtain the sharpest results, distance of subject must be accurately judged and distance ring set accordingly. Consult the exposure guide for recommended lens exposure and move aperture ring to the f setting indicated. Make certain viewfinder is adjusted to match focal length of lens being used.

Ordinarily, it is not possible to hold a camera sufficiently steady when taking telephoto scenes. Since a telephoto lens magnifies every motion and vibration of the camera, a rigid tripod is highly recommended for professional results.

WIDE ANGLE LENS

The opposite of a telephoto lens is a wide angle lens. This lens will include a larger area normally covered by a standard $\frac{1}{2}$ inch lens from the same position. Since more is included in a wide angle scene, much unnecessary panning is thereby eliminated. Ideal when used in confined areas.

The 9mm wide angle lens is a fixed focus type, and because of its short focal length, has remarkable depth of field... even at full aperture. Set viewfinder indicator to the 9mm position when using this lens.

CHOICE OF FILM AND FILTERS

DAYLIGHT COLOR FILM, rated ASA 10, is balanced for use in sunlight. No special filters are necessary under normal conditions. Very distant landscapes or scenes taken in the shade will tend to be slightly bluish in color. If objectionable, this bluishness may be minimized with a HAZE FILTER. No exposure increase is necessary.

INDOOR COLOR FILM, rated ASA 16, is color balanced for use with artificial light supplied by photo-flood lamps. No special filter is required.

Mounting the camera on a portable light bar, equipped with two to four reflector floods, is the easiest and most popular method of supplying illumination for indoor movies. Distance from lamp to subject determines the correct f stop setting. Consult the chart, on the light bar of your choice, for correct exposure.

When necessary, Indoor color film may be used in sunlight with a Type A conversion filter. With filter in place, film speed is reduced to ASA 10. Exposures are then the same as for color film labeled for Daylight use.

BLACK AND WHITE FILM, rated ASA 40, is two "f" stops faster than daylight color film. The additional speed is particularly useful when taking movies under very difficult light conditions without the aid of flood lamps. Consult the exposure recommendations supplied with every load of black and white film.

HOW TO EXPOSE

Your Revere camera has a simplified exposure guide mounted on the side of the camera. This guide has been computed for Daylight color film, rated ASA 10, and the normal camera speed of 16 frames per second.

In determining the correct "f stop" exposure setting, the following factors should be considered:

Type of day—is it BRIGHT, HAZY, or CLOUDY?

How much light is there on the subject? Front lighted subjects, with bright sun behind camera, should receive normal exposure. Side lighted subjects require an exposure increase of 1/2 stop.

Type of subject is classified as AVERAGE, LIGHT, or DARK.

AVERAGE SUBJECTS are people, animals, or objects that have approximately an equal distribution of light and dark tones. Use normal exposure.

LIGHT SUBJECTS are blondes, brides, beach and snow scenes, distant landscapes, etc. Reduce aperture 1/2 stop.

DARK SUBJECTS are brunettes, persons with deeply tanned complexions, dark furred animals, foliage, old buildings, etc. Increase aperture 1/2 stop.

Exposure Table For Daylight Color Film ASA 10 — 16 FPS

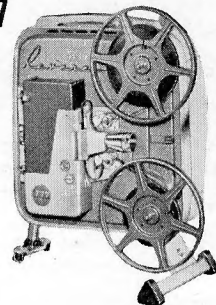
Exposure for	Bright Sun	Hazy Sun	Light Shade	Dark Shade
Average Subject	f/8	f/5.6	f/4	f/2.8
Light Subject	between f/8-f/11	between f/5.6-f/8	between f/4-f/5.6	between f/2.8-f/4
Dark Subject	between f/5.6-f/8	between f/4-f/5.6	between f/2.8-f/4	between f/1.9-f/2.8

MOVIE TIPS

- Load number one side of magazine first.
- Always remember to remove lens cap before exposing film.
- Wind camera fully after every scene.
- Carefully estimate distance of subject when using focusing mount lenses. Avoid extreme closeups with a fixed focus lens.
- Set viewfinder to match lens being used.
- Follow exposure instructions in choosing correct f aperture setting. Consult exposure guide or any reliable exposure meter.
- Check lens settings, before taking each scene, to see that the lens adjustments have not been accidentally moved before exposure.
- Hold camera very steady and in a vertical position. Brace it firmly against your face or stationary object. Always use tripod for best telephoto results.
- Panning, (sweeping camera from side to side), should be avoided if possible. When absolutely necessary, move camera very slowly when photographing posed or stationary objects. For best results hold camera still and let your subjects provide the action.
- Pan only when following action such as you may find in a horse race.
- Plan your scenes. Do not shoot aimlessly. Inject human interest into your movies by giving your subjects something interesting to do. Whenever possible plan a little story.
- Expose each scene at least five seconds. Scenes of longer duration are dependent on type of action being photographed.
- Introduce variety by changing camera angles, or distance from subject. Mix up scenes with long, medium, and closeup views.
- Have film processed as soon as possible following exposure to prevent color deterioration. Never store camera loaded with film in high temperatures such as a glove compartment of an automobile on a hot day.
- Install conversion filter over taking lens when using Indoor film in Daylight.

Revere 8 mm PROJECTORS

777



REVERE Model 777 Projector

400 foot film capacity; 500 or 750 watt lamp; AC operation; simple control instantly changes forward projection to REVERSE; rapid rewind; ultra-bright still; stainless steel film retainers; swing open film gate; precise tilt control; retractable legs; reel storage in case cover; lubricated for life.

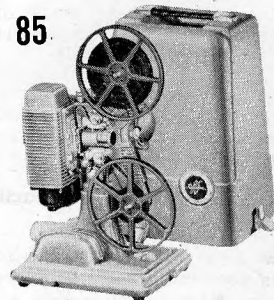
Complete with carrying case, optional choice of 500 or 750 watt lamp, fast $\frac{3}{4}$ inch f/1.6 "Wide Scope" coated lens and two 400 foot reels.

REVERE De Luxe "85" Projector

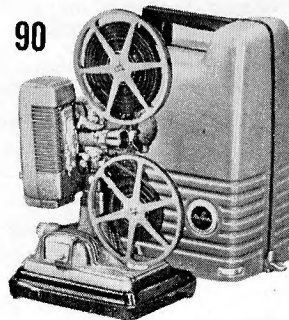
300 foot film capacity; 500 watt lamp; AC or DC operation; rheostat speed control; single knob panel control; rapid rewind; bright still; stainless steel film retainers; geared tilt control; two reel compartment in case.

Complete with carrying case, long life 500 watt lamp, fast 1 inch f/1.6 coated lens; 17mm wide angle lens attachment and two 300 foot reels.

85



90



REVERE Model "90" Projector

400 foot film capacity; accommodates 500 or 750 watt lamp; AC or DC operation; rheostat speed control; single knob panel control; rapid rewind; bright still; stainless steel film retainers; geared tilt control; two reel compartment in case.

Complete with carrying case, optional choice of 500 or 750 watt lamp, fast 1 inch f/1.6 coated lens, 17mm wide angle lens attachment and two 400 foot reels.